

Mark Knopfle

guitar styles

Complete, off-the-record guitar
transcriptions in tab and standard notation
of eight classic songs

DIBSON 'SUPER 400'
MODEL 006
B.1965, No. 420087



<i>mark's guitar style</i>	4
sultans of swing	12
once upon a time in the west	30
expresso love	46
romeo and juliet	61
tunnel of love	79
love over gold	105
private investigations	116
telegraph road	126
<i>notation & tablature explained</i>	151



sultans of swing

Words & Music by Mark Knopfler

(♩ = 146)

Dm

Voice

Backing
Vocals

Guitar 1
(Electric)

Guitar 2
(Electric)

Guitar 3
(Electric)

Vx.

Gr. 1

Gr. 3

Electric Guitar 2 doubles

You get a

© Copyright 1978 by Straitjacket Songs Limited.

All rights administered by Rondor Music (London) Limited, 10a Parsons Green, London SW6.

All Rights Reserved. International Copyright Secured.

[0 13]

C

B \flat

A

A7

Vx. shi-ver in the dark, it's rain-ing in the park, but mean - time,

Gtr. 1

Gtr. 3

Dm

C

B \flat

A

F

Vx. south of the ri-ver you stop, and you hold — ev-ery-thing.

Gtr. 1

Gtr. 3

[0 26]

C

B \flat

Vx. A band is blow-ing Dix-ie dou-ble four — time,

Gtr. 1

Gtr. 3

Dm

Bb

Vx.  you feel al-right when you hear the mu-sic ring.

Gtr. 1 

Gtr. 3 

0:42

C

Dm

Bb

A

Vx.  Well now you step in - side, but you don't see too ma-ny fa -

Gtr. 1 

Gtr. 3 

Dm

Vx.  coming in out of the rain...

Gtr. 1 

Gtr. 2 

Gtr. 3 

B \flat A F

Vx. — they hear the jazz — go down.

Gtr. 1

Gtr. 2

Gtr. 3

0.55

Vx. Com-pe - ti - tion in oth - er pla - ces,

Gtr. 1

Gtr. 2

Gtr. 3

Dm B \flat

Vx. er, but the horns, they blow-ing that sound,

Gtr. 1

Electric Guitar 2 doubles

Gtr. 3

Vx. C Bb C

way on down south, way on down south

Gtr. 1

Gtr. 3

Vx. Dm C Bb C

London town.

Gtr. 1

Gtr. 3

Vx. Dm C Bb C

You check out

Gtr. 1

Gtr. 3

1:27

Dm

C

Bb

A

A7

Vx. Gui - tar George, he knows all the chords.

Gtr. 1

Gtr. 3

Dm

C

Bb

A

A7

F

Vx. mind, he's strict-ly rhy-thm, he does-n't want to make it cry or sing.

Gtr. 1

Gtr. 3

C

Bb

Vx. yes, and an old gui - tar is all he can af - ford

Gtr. 1

Gtr. 3

Dm

Vx.  when he gets up un-der the lights... to play his thing...

Gtr. 1 

Gtr. 3 



Gtr. 1  Bb


Gtr. 3 



1:56
Dm C Eb A A7

Vx.  And Har-ry does-n't mind if he does-n't make the scene,...

Gtr. 1 

Gtr. 3 



Chords: Dm C Bb A A7 F

Vx. he's got a day - time job, he's do-ing al - right,

Gtr. 1

Gtr. 3

Chords: C Bb

Vx. he can play the hon - ky - tonk like a - ny - thing,

Gtr. 1

Gtr. 3

Chords: Dm Bb

Vx. sav-ing it up, Fri-day night

Gtr. 1

Gtr. 3

C Bb C

Vx with the Sul - tans, with the Sul - tans of

B Vx with the Sul tans of

Gtr 1

Gtr 3

[2 25]
Dm C Bb C

Vx swing.

B Vx swing.

Gtr 1

Gtr 3

Dm C Bb C

Vx And a

Gtr 1

Gtr 3

TAB

Chords: Dm C B \flat A A7

Vx. crowd of young boys, they're fool-ing a - round in the cor - ner,

Gtr 1

Gtr 3

This system contains the first three staves of the score. The vocal staff (Vx.) has a melody line with lyrics. The first guitar staff (Gtr 1) has a single melodic line. The second guitar staff (Gtr 3) has a complex, multi-measure rhythmic pattern with many beamed notes. The bottom staff is a bass line with simple chords and single notes.

Chords: Dm C B \flat A A7 F

Vx. drunk and dressed in their best brown bag-gies, and their plat-form__ soles.

Gtr 1

Gtr 3

This system contains the next three staves. The vocal staff continues the melody. The first guitar staff has a melodic line with some bends. The second guitar staff continues the complex rhythmic pattern. The bottom staff continues the bass line.

Chords: C B \flat

Vx. They don't give a damn a - bout a - ny trum-pet - play-ing band,___

Gtr 1

Gtr 3

This system contains the final three staves. The vocal staff has a short melodic phrase. The first guitar staff has a melodic line. The second guitar staff continues the rhythmic pattern. The bottom staff continues the bass line. A rehearsal mark [255] is present at the start of the system.

Dm

Bb

Vx it ain't what they call rock and roll,

Gtr 1

Gtr 3

C Bb C

Vx and the Sul - tans, yeah, the Sul - tans are play-ing

B Vx. the Sul - tans are play-ing

Gtr 1

Gtr 3

[3 14] Dm C Bb C

Vx Cre-ole, Cre-ole, ba-by,

B Vx. Cre-ole,

Gtr 1

Gtr 3

Chords: Dm C B \flat C

Vx: ah ah

Gtr. 1: [Musical notation for guitar 1]

Gtr. 3: [Musical notation for guitar 3]

TAB: [Guitar tablature]

Chords: Dm C B \flat A C

Gtr. 1: [Musical notation for guitar 1]

Gtr. 3: [Musical notation for guitar 3]

TAB: [Guitar tablature]

Chords: Dm C B \flat A

Gtr. 1: *let ring* [Musical notation for guitar 1]

Gtr. 3: [Musical notation for guitar 3]

TAB: [Guitar tablature]

F [3 40]

System 1: Gtr 1 and Gtr 3 staves. Chords: F, C. Includes fret numbers and musical notation.

Bb

Dm

Bb

let ring

System 2: Gtr 1 and Gtr 3 staves. Chords: Bb, Dm, Bb. Includes fret numbers and musical notation.

C

Bb
let ring

C

System 3: Gtr 1 and Gtr 3 staves. Chords: C, Bb, C. Includes fret numbers and musical notation.

Dm

C

Bb

C

System 4: Gtr 1 and Gtr 3 staves. Chords: Dm, C, Bb, C. Includes fret numbers and musical notation.

Chords: Dm C Bb C

Gtr. 1

Gtr. 3

Chords: Dm C Bb A

Vx.

Gtr. 1

Gtr. 3

And then the man, he steps right up to the mic - ro-
phone,

Chords: Dm C Bb A F

Vx.

Gtr. 1

Gtr. 3

and says at last just as the time - bell rings,

C

Vx 'Good night, now it's time to go home'

Gtr 1

Gtr 3

Bp

Dm

Vx Then he makes it fast with one more thing,

Gtr 1

Gtr 3

4 39

C

Bb

C

Vx 'We are the Sul-tans, we are the Sul-tans of

B. Vx we are the Sul-tans of

Gtr 1

Gtr 3

Vx. swing.

B. Vx. swing.

Gtr. 1

Gtr. 3

Dm C Bb C

Gtr. 1

Gtr. 3

Dm Bb C

Gtr. 1

Gtr. 3

Handwritten musical score for guitar, featuring two staves (Gtr 1 and Gtr 3) and a bass line. The score includes various musical notations such as notes, rests, and chords (Dm, C, Bb). The notation is handwritten and appears to be a personal or working draft.

Handwritten musical score for guitar, featuring Gtr. 1 and Gtr. 3 staves. The score includes various musical notations, including chords (C, Dm, Bb), fret numbers (10, 11, 12, 13), and a '8va' marking. The notation is written in a stylized, handwritten manner.

[illegible]

The musical score for guitar features two staves, Gtr. 1 and Gtr. 3. Gtr. 1 is written in treble clef with a key signature of one flat (B-flat). It includes a melodic line with eighth and sixteenth notes, a (8va) marking indicating an octave shift, and a tablature line with fret numbers (15, 12, 13, 17). Chord markings Dm, C, and Bb are placed above the staff. Gtr. 3 is written in treble clef with a key signature of one flat (B-flat) and includes a melodic line with eighth and sixteenth notes, a tablature line with fret numbers, and a (8va) marking. The score is divided into measures by bar lines, and a double bar line is present at the end of the first system.



once upon a time in the west

Words & Music by Mark Knopfler

Free time (♩ = 48 approx)
D5

Free time (♩ = 48 approx)
D5

Voce

Backing Vocals

Guitar 1 (Electric)

Guitar 2 (Electric)

Guitar 3 (Electric)

rub pick against strings

Am G F

a tempo (♩ = 72)

0:26

Am

D C

Gtr 1

Gtr 2

Gtr 3

© Copyright 1979 Chariscourt Limited
All rights administered by Rondor Music (London) Limited, 10a Parsons Green London SW6
All Rights Reserved International Copyright Secured

A. D C Am

Gtr 1

Gtr 2

Gtr 3

G D Am 045

Gtr 1

Gtr 2

Gtr 3

C Am Dm G

Gtr 1

Gtr 2

Gtr 3

Am 1.00

Vx.

Some peo-ple get a cheap laugh break - ing up the speed li - mit,

Gtr 1

Gtr 2

Gtr 3

D C Am D C

Vx. scar ing the pe-des - tri-ans for a min-ute,

Gtr. 1

Gtr. 2

Gtr. 3

Am G

Vx. cross-ing up pro-gress, driv-ing on the grass,

Gtr. 1

Gtr. 2

Gtr. 3

D Am C
 Vx
 leav-ing just e-nough-a room to pass, Sun-day dri-ver, ne ver took a
 Gtr 2
 Gtr 3
 Am Dm G
 Vx
 test, oh yeah, once up-on a time in the
 Gtr 1
 Gtr 2
 Gtr 3
 Am
 Vx
 west. Yes, and it's no use say-ing that you don't know no-thing,
 Gtr 1
 Gtr 2
 Gtr 3

34

D Am C
 Vx ev-en catch a bul-let from the peace - keep ing force, ev-en the he - ro gets a bul-let in the
 Gtr
 Gtr. 3

Am Dm G Am
 Vx chest, — oh — yeah, — once up-on a time in the west.
 Gtr. 1
 Gtr. 2
 Gtr. 3

Gr. 1

Gr. 2

Gr. 3

Vx.

Gr. 1

Gr. 2

Gr. 3

Oh.

8va

The musical score is for a guitar trio, consisting of three guitar parts (Gtr. 1, Gtr. 2, Gtr. 3) and a bass line. The score is written in 4/4 and 3/4 time signatures, with key signatures of G major and D major. The notation includes various guitar techniques such as bends, vibrato, and double stops. The score is divided into three systems, each with a guitar part and a bass line. The first system is in 4/4 time, the second in 3/4, and the third in 4/4. The key signature changes from G major to D major in the second system. The score includes a variety of musical notations, including notes, rests, and guitar-specific symbols like '8va' and 'Am'.

This page of guitar sheet music is for three guitars (Gtr. 1, Gtr. 2, Gtr. 3) and a bass line. The music is in 4/4 time and features various chords (C, Am, Dm, G) and fret numbers. Gtr. 1 has a melodic line with a '8va' marking. Gtr. 2 has a rhythmic pattern of chords. Gtr. 3 has a complex fretboard pattern. The bass line is a simple four-note sequence.

Am

D

8va

Gtr. 1

Gtr. 2

Gtr. 3

First guitar system. Gtr. 1 (treble clef) and Gtr. 2 (treble clef) play melodic lines with triplets and slurs. Gtr. 3 (treble clef) plays a rhythmic pattern with triplets. Bass staves (A and B) are present for each guitar part.



F

Am

G

F

Ah,

(8va)

Vx.

Gtr. 1

Gtr. 2

Gtr. 3

Second guitar system. Vx. (treble clef) has a whole rest. Gtr. 1 (treble clef) plays a melodic line with slurs and triplets. Gtr. 2 (treble clef) and Gtr. 3 (treble clef) play rhythmic patterns with triplets. Bass staves (A and B) are present for each guitar part.

3 or
Am

D C Am

Vx

Ma ma Ma-ry, your child ren are slaugh-tered, (8va) some of you mo - thers ought to lock up your daugh ters

Gtr 1

Gtr 2

Gtr 3

D C Am

G

A

Vx

Who's pro-lect - ing the in-no-cen - ti? let ring

Gtr 1

Gtr 2

Gtr 3

D Am
 Vx. heap big trou - ble in the land of plen - ty
 Gr. 1
 Gr. 2
 Gr. 3

C Am
 Vx. Tell me, how we gon - na do what's best? A - you guess
 Gr. 1
 Gr. 2
 Gr. 3

Dm G Am Dm G
 Vx
 once up-on a time in the west, oh yeah, once up-on a time in the
 B Vx
 once up-on a time in the west, once up-on a time in the
 Gtr 1
 Gtr 2
 Gtr 3

Am Dm G Am
 Vx
 west, oh yeah, once up-on a time in the west, ooh yeah,
 B Vx
 west, let ring (8va) once up-on a time in the west,
 Gtr 1
 Gtr 2
 Gtr 3

Guitar 2 repeats previous 2 bars 7 times

[3 53]
Dm

G

Am

Dm

G

once up-on a time in the west,

once up-on a time in the west,

Gtr. 1

Gtr. 3

Am

Dm

G

Am

up-on a time in the

Vx.

Gtr. 1

Gtr. 3

Dm

G

Am

west,

Vx.

Gtr. 1

Gtr. 3

Dm G Am
 Vx once up - on a time, oh yeah.
 B Vx once up - on a time in the west,
 Gr. 1
 Gr. 3

4 26
 Dm G Am Dm G
 Vx Hey,
 B Vx once up - on a time in the west, once up - on a time in the
 Gr. 1

Guitar 3 repeats previous 4 bars to the end

Am Dm G Am
 Vx once up - on a time in the
 B Vx west, once up - on a time in the west,
 Gr. 2

Chord progression: Dm G Am Dm G

Vx. west.

B. Vx. once up-on a time in the west, once up-on a time in the

8va

Gtr. 1

Gtr. 2

Am Dm G Am

B. Vx. west, once up-on a time in the west,

Gtr. 1 (8va) let ring

Gtr. 2

Dm G Am Dm G

B. Vx. once up-on a time in the west.

Gtr. 1

Gtr. 2



expresso love

Words & Music by Mark Knopfler

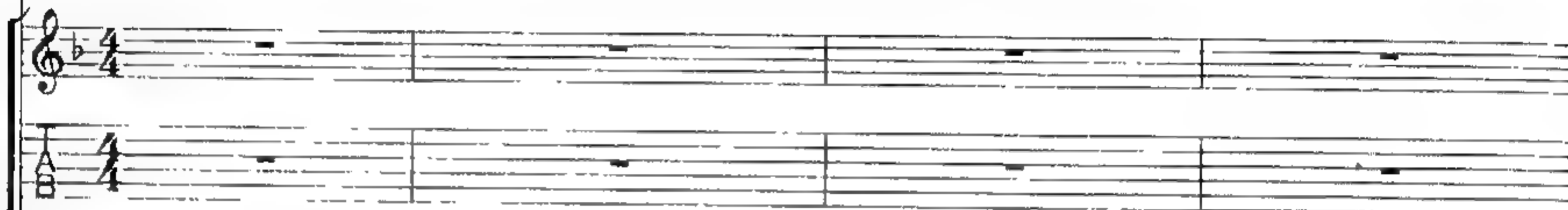
(♩ = 138)

D5

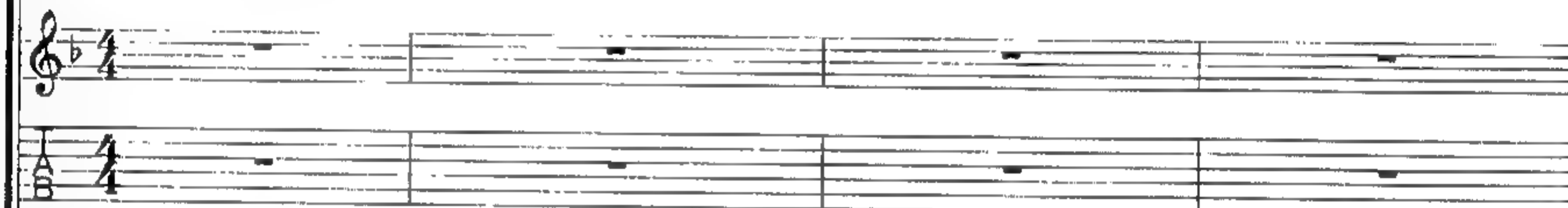
Voice



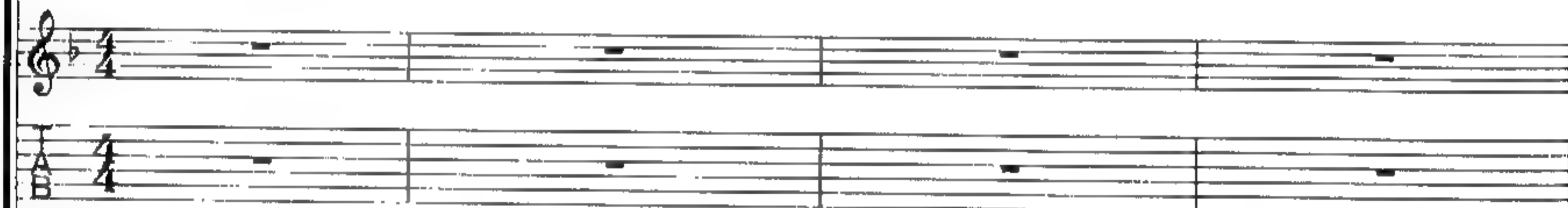
Guitar 1
(Electric)



Guitar 2
(Electric)



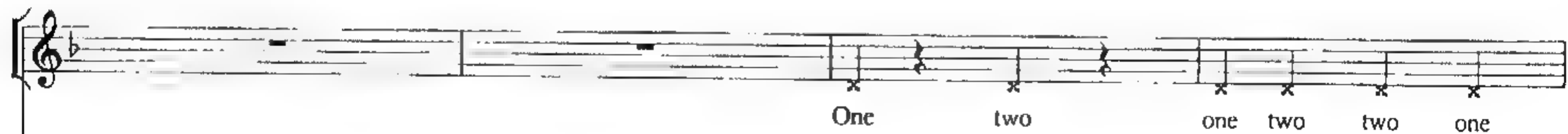
Guitar 3
(Electric)



Guitar 4
(Electric)



Vx



One

two

one

two

two

one

Gtr 4



© Copyright 1980 Charlecourt Limited

All Rights administered by Rondor Music (London) Limited, 10a Parsons Green London SW6

All Rights Reserved International Copyright Secured

10 12
D5

[B \flat]

[G]

[C]

D5

[B \flat]

[C]

Gr. 4

7 6 13 0 2 3 3 3 0 3 5 0 3 3 5 3 0 7 13 0 2 3 3 3 0 3 5 0 3 3 5 3 0 5 3 3 3 3 0 5 3 3 3 3 0

D5

[B \flat]

[G]

[C]

D5

[B \flat]

[C]

Vx.

Gr. 4

She gets the

7 0 0 3 3 3 3 0 3 5 0 3 3 5 3 0 7 0 0 3 3 3 3 0 3 5 0 3 3 5 3 0 5 3 3 3 3 0 5 3 3 3 3 0

D5

[B \flat]

[G]

[C]

D5

[B \flat]

[C]

Vx.

Gr. 4

sun in the day - time, per - fume in the dusk, and she

7 0 0 3 3 3 3 0 3 5 0 3 3 5 3 0 7 0 0 3 3 3 3 0 3 5 0 3 3 5 3 0 5 3 3 3 3 0 5 3 3 3 3 0

D5

[B \flat]

[G]

[C]

D5

[B \flat]

[C]

Vx.

Gr. 4

comes out in the night - time with the hon - ey - suc - kle musk, be - cause she

7 0 0 3 3 3 3 0 3 5 0 3 3 5 3 0 7 0 0 3 3 3 3 0 3 5 0 3 3 5 3 0 5 3 3 3 3 0 5 3 3 3 3 0

D5 [B \flat] [G] [C] D5 [B \flat] [C]

Vx
smells just like a rose, and she tastes just like a peach,

Gtr 3

Gtr

D5 [B \flat] [G] [C] D5 [B \flat] [C]

Vx
she got me walk-ing where the wild - life goes, I'd do a - ny-thing to reach her.

Gtr 3

Gtr 4

053
F C B \flat

Vx
And she was made in hea-ven, hea-ven's in the world,

Gtr 3

Gtr 4

F

C

B \flat

Vx.

oh, she was made in hea-ven,

hea-ven's in the world.

Gtr. 3

Gtr. 4

A

B \flat

G

Vx.

Is this just ex - pres - so love? ... You know

I'm cra - zy for the

Gtr. 3

Gtr. 4

G7sus4

Vx.

girl,

just - a

cra - zy for the girl.

Gtr. 3

Gtr. 4

[112]
D5

[B \flat]

[G]

[C]

D5

[B \flat]

[C]

Vx

Yeah, she call me just to talk ~ she's my lov-er, she's a friend of mine.

She says,

Gtr 3

Gtr 4

D5

[B \flat]

[G]

[C]

D5

[B \flat]

[C]

Vx

'Hey mis-ter, d'ya wan-na take a walk_ in the wild_ west end_ some-time?' And I get

Gtr 3

Gtr 4

D5

[B \flat]

[G]

[C]

D5

[B \flat]

[C]

Vx

trou-ble with my breath-ing

when she says, 'Boys don't know a - ny-thing.'

But

Gtr 3

Gtr 4

D5 [Bb] [G] [C] D5 [Bb] [C]

Vx. I know what I want, I want ~ ~ ~ yes, I want ev - ery -

Gtr. 3

Gtr. 4

[1 45] F C Bb

Vx. - thing. 'Cos she was made in hea-ven, and hea-ven's in the world, —

let ring

Gtr. 3

Gtr. 4

F C Bb

Vx. oh, she was made in hea-ven, yes, hea ven's in the world.

let ring

Gtr. 3

Gtr. 4

TAB

[159]
A

B \flat

G

Vx

Is this just — ex - pres - so love? See I'm cra - zy for the

Gtr 3

Gtr 4

G7sus4

Vx

girl, just - a cra - zy for the girl, yeah, — you go on.

Gtr 2

Gtr 3

Gtr 4

A

F

C

Feel so good, 'cos I feel so good, and I feel so good, 'cos I feel so right.

Gtr. 2

Gtr. 3

Gtr. 4

Bb

I was made to go with my girl just like a sax - o - phone.

Vx.

Gtr. 2

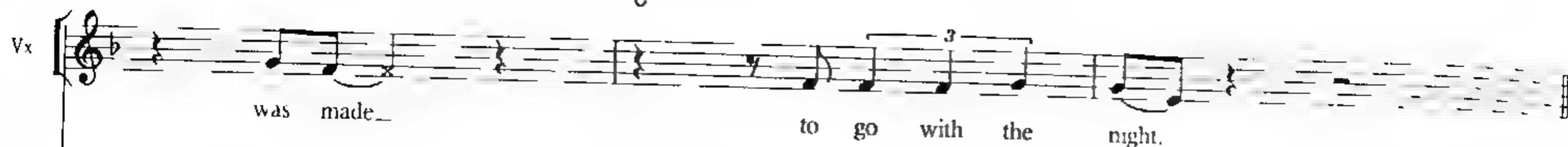
Gtr. 3

Gtr. 4

C

Vx

was made_ to go with the night.

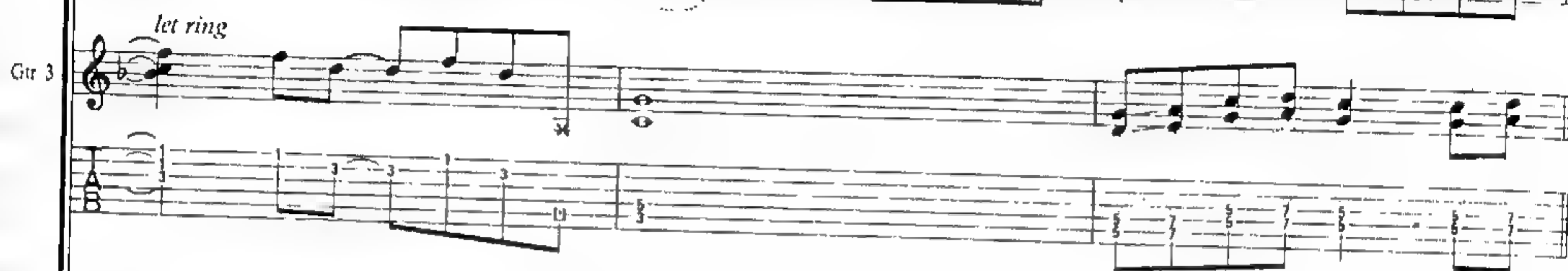


Gtr 2



Gtr 3

let ring



Gtr 4



2 27

D5

[Bb]

[G]

[C]

D5

[Bb]

[C]

Gtr 2



Gtr 3



Gtr 4



D5

[B \flat]

[G]

[C]

D5

[B \flat]

[C]

Take it,

take it.

Gtr. 2

Gtr. 3

Gtr. 4

2 40

D5

[B \flat]

[G]

[C]

D5

[B \flat]

[C]

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

D5 [Bb] [G] [C] D5 [Bb] [C]

Vx

She can

Gtr 1

Gtr 2

Gtr 3

Gtr 4

2 5 4
 D5 [Bb] [G] [C] D5 [Bb] [C]

Vx

raise one eye - brow, put her hand on my hip, and I

Gtr 2

Gtr 3

Gtr 4

D5 [Bb] [G] [C] D5 [Bb] [C]

Vx. close one eye now, sweat on her lip, oh and I sur -

Gr. 4

This system contains the first three measures of the song. The vocal line (Vx.) is in treble clef with a key signature of one flat. The lyrics are "close one eye now, sweat on her lip, oh and I sur -". The guitar part (Gr. 4) is in standard tuning, with the bass line in the bottom staff and the treble line in the top staff. The guitar part includes a 3/8 time signature and a 3/8 note in the first measure.

3 08 D5 [Bb] [G] [C] D5 [Bb] [C]

Vx. -ren-der to the fe - ver, and I sur - ren-der to the will of the night. She

Gr. 3

Gr. 4

This system contains measures 4 through 6. The vocal line (Vx.) continues with the lyrics "-ren-der to the fe - ver, and I sur - ren-der to the will of the night. She". The guitar part (Gr. 3) is in standard tuning, with the bass line in the bottom staff and the treble line in the top staff. The guitar part includes a 3/8 time signature and a 3/8 note in the first measure.

D5 [Bb] [G] [C] D5 [Bb] [C]

Vx. love me so ten-der, I got to be - lieve her love, her ex pres-so love's al - right now.

Gr. 3

Gr. 4

This system contains measures 7 through 9. The vocal line (Vx.) continues with the lyrics "love me so ten-der, I got to be - lieve her love, her ex pres-so love's al - right now.". The guitar part (Gr. 3) is in standard tuning, with the bass line in the bottom staff and the treble line in the top staff. The guitar part includes a 3/8 time signature and a 3/8 note in the first measure.

[3 22]

F

C

B \flat

Vx

'Cos she was made in hea-ven, hea-ven's in the world, *let ring*

Gtr 3

Gtr 4

F

C

B \flat

Vx

oh, she was made in hea-ven, hea-ven's in the world, yeah. *let ring*

Gtr 3

Gtr 4

[3 36]

A

B \flat

G

Vx

Is this ex - pres - so love? You know I'm ... cra - zy for the

Gtr 3

Gtr 4

G7sus4

girl, just - a cra zy for the girl

Ma ma ma ma.

Guitar 3 repeats previous 4 bars to the end

Yo, well I don't

Guitar 3 repeats previous 4 bars to the end

want no su - gar in it, no thank you ve - ry, ve - ry, ve - ry

Vx D5 [B♭] [G] [C] D5 [B♭] [C]

wt-red up on it, all fi-red up on it, ex - pres-so touch, woh,

Gtr 4

Vx [4 13] D5 [B♭] [G] [C] D5 [B♭] [C]

woh

Guitar 4 repeats previous 4 bars to the end

Vx D5 [B♭] [G] [C] D5 [B♭] [C]

Na na na,

Vx D5 [B♭] [G] [C] D5 [B♭] [C]

hey mae - stro, ex - pres - so now,

Vx D5 [B♭] [G] [C] D5 [B♭] [C]

hey mae - stro, she said ex - pres - so now. Is this an -

fade
Vx [4 41] D5 [B♭] [G] [C] D5 [B♭] [C]

-oth - er one, just like the oth - er one? It's just an -

Vx D5 [B♭] [G] [C] D5 [B♭] [C]

-oth - er one, just like the oth - er, oth - er one, oh

Vx D5 [B♭] [G] [C] D5 [B♭]

mae - stro, ex - pres - so ex -

romeo and juliet

Words & Music by Mark Knopfler

(♩ = 86)
F C B♭ C F C

Voice

Electric Guitar 1

Electric Guitar 2

Acoustic Guitar 1

Acoustic Guitar 2

Acoustic Guitar 3

F B♭ F B♭ D F *

+1 +1 +3 +3 +3 +1

*Alternatively, use G tuning and capo 3

© Copyright 1980 Straitjacket Songs Limited

All rights administered by Rondor Music (London) Limited, 10a Parsons Green, London SW8

All Rights Reserved International Copyright Secured.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It features two acoustic guitar parts: Gtr. 1 and Gtr. 3. The score is written for a key of B-flat major, indicated by two flat symbols (Bb) on the treble clef. The time signature is 4/4. The Gtr. 1 part includes a melodic line with various chords (Bb, C, F, G, Bb, C) and a corresponding guitar tablature. The Gtr. 3 part provides a rhythmic accompaniment, primarily using a single note (Bb) and a corresponding guitar tablature. The score is presented in a standard musical notation format, with a treble clef and a key signature of two flats.

F C B \flat C F

0 22

Vx. A love-struck Ro-me-o,

Ac. Gtr. 1

Ac. Gtr. 2

Ac. Gtr. 3

Dm C F Dm Bb
 Vx
 sings a street-suss se - re-nade, lay-ing ev-ery-bo-dy low, with a love song that he made,___
 Elec. Gtr 1
 Ac Gtr 2

C Bb C F Bb

finds — a street-light, steps out of the shade, says some-thing like, 'You and me babe, how a -

ELEC. GTR. 1
 s

Ac. Gtr. 2
let ring

Vx.
 -bout it?

C F Dm C

Ju-li-et says, 'Hey, it's Ro-me-o, you near-ly gim-me a heart at-tack.'

Ac. Gtr. 2

Ac. Gtr. 3

Vx.
 He's un-der-neath the win-dow, she's sing-ing 'Hey la, — my boy-friend's back, you should-n't come a-round here,

F Dm Bb C Bb

ELEC. GTR. 1

Ac. Gtr. 2

Ac. Gtr. 3

C F Bb C

Vx. sing-ing up at peo-ple like that. A-ny-way, what you gon-na do a-bout it? Ju-li-

let ring

Ac Gtr 2

Ac Gtr 3

[1 05] F C Dm C Bb C F C

Vx. -et, the dice was load-ed from the start, and I bet, and you ex-

Electric Guitar 2 doubles ad lib.

Ac Gtr 2

Ac Gtr 3

Dm C Bb C F C Bb Dm Bb

Vx. -plod-ed in - to my heart, and I for-get, I for-get the mov-ie song.

Ac Gtr 2

Ac Gtr 3

Gm

C/A

Bb

Dm

C

1.28

F

When you gon-na re-al-ise

it was just that the time was wrong,

Ju-li-et?

Electric Guitar 2 doubles

F Dm C F

Vx

Came up on dif-fer-ent streets, they both were streets of shame, both dir - ty, both mean,

Ac Gtr 1

Ac Gtr 2

Ac Gtr 3

Dm Bb C 1 50 Bb C F

Vx

yes, and the dream was just the same, and I dreamed your dream for you, and now your dream is real.

Ac Gtr 2

Bb C

Vx

How can you look at me as if I was just an-oth-er one of your deals? When you can

Ac Gtr 2

fall - for chains of sil - ver,

you can fall for chains of gold,

you can fall for pret-ty stran - gers,

Electric Guitar 2 doubles

and the prom-is - es they hold,

you prom-ised me ev-ery-thing,

you prom-ised me thick and thin, yeah,

now you just say, 'Oh, Ro-me-o, yeah, you know I used to have a scene with him.'

Ju - li -

223]

F C Dm C Bb C F C

Vx. -ct, when-a we made love... you used to cry, you said, 'I love you like the stars a-bove, I'll

Elec. Gtr 2

Ac Gtr 2

Ac Gtr 3

Dm C Bb C F C Bb Dm Bb

Vx. love-a you till I die.' There's a place for us, you know the mov-ie song.

Elec. Gtr 1

Elec. Gtr 2

Ac Gtr 2

Ac Gtr 3

Gm

C/A

B^b

Dm

C

F

When you gon na re-al-ise

it was just that the time was wrong,

Ju-li - et? —

Ac.
Gtr. 2

Ac.
Gtr. 1

Ac.
Gtr. 2

Ac.
Gtr. 3

Ac.
Gtr. 1

Ac.
Gtr. 3

B^b

F

C

B^b

C

Vx F Dm C F
 I can't do the talks like they talk on the T. V., and I can't do a love song

Ac Gtr 1

Ac Gtr 2

Ac Gtr 3

Vx Dm Bb C Bb
 like the way it's meant to be, I can't do ev-ery-thing, but I'll

Elec. Gtr. 1

Ac. Gtr 2

Vx C F Bb Csus4 C
 do a - ny-thing for you, I can't do a - ny-thing 'cept be in love, with you,

Ac. Gtr 2

let ring

F Dm F

and all I do is miss you, and the way we used to be, all I do is keep the beat,

Vx.

Ac. Gtr. 2

Dm Bb C Bb C F

and bad com-pa-ny, and all I do is kiss you through the bars of a rhyme, *let ring*

Vx.

Ac. Gtr. 2

Bb Csus4 C F C

Ju-lie, I'd do the stars with you a-ny-time. Ah, Ju-li-et, when-a we made

Vx.

Elec. Gtr. 2

Ac. Gtr. 2

Ac. Gtr. 3

Dm C B \flat C F C Dm C B \flat C
 Vx love you used to cry, you said, 'I love you like the stars a - bove, I'll love-a you till I die' And there's a
 Elec Gtr 2
 Ac Gtr 2
 Ac Gtr 3

F C B \flat Dm B \flat Gm C/A
 Vx place for us, you know the mov - ie song. When you gon-na re - al - ise it was
 Elec Gtr 1
 Elec Gtr 2
 Ac Gtr 2
 Ac Gtr 3

Bb

Dm

C

4 02
F

Bb

just that the time was wrong

Ju

li - et?

F

C

Bb

C

F

C

Bb

C

F

C

Bbmaj7

C

[4 24]

Vx

And a love - struck Ro-me-o sings a street-suss se - re - nade, lay-ing ev-ery-bo-dy low,

Ac Gtr 1

Ac Gtr 2

Ac Gtr 3

F Dm C/E F

Vx

with a love song that he made, finds a con-ve-ni-ent street-light, steps out of the shade, he says some-thing like,

Elec. Gtr. 1

Ac Gtr 2

Dm Bb C Bb C F

let ring

Bb

C

446

Bb

'You and me babe,

how a-bout

it?

with echo approx. 1400ms, panned left

Ac.
Gtr. 2Ac.
Gtr. 3Elec.
Gtr. 1Ac.
Gtr. 2Ac.
Gtr. 3

C

Bb

Cadd9

Bb Cadd9 Bb
 Vx You and me babe, how a - bout it?
 Elec. Gtr 1 echo off echo on
 Ac. Gtr 2
 Ac. Gtr 3

C 5:08 Bb C echo off
 Elec. Gtr 1
 Ac. Gtr 2
 Ac. Gtr 3

Bb

Cadd9

Ac. Gtr. 3



Bb

echo on

C

Elec. Gtr. 1

Ac. Gtr. 2



Acoustic Guitar 3 repeats previous two bars to the end

fade
Bb

C

Elec. Gtr. 1

Ac. Gtr. 2



5 30

Bb

Elec Gtr 1

Ac Gtr 2

Bb

C

Elec Gtr 1

Ac Gtr 2

let ring

Bb

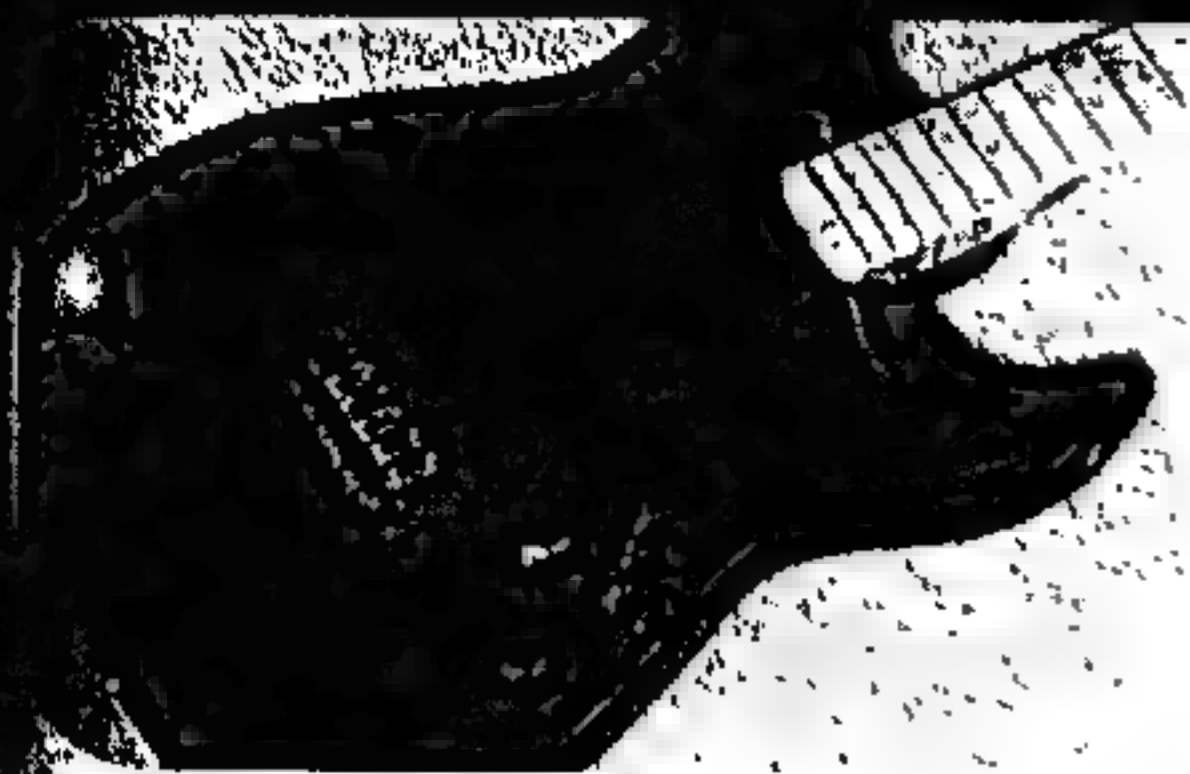
C

Bb

C

Elec Gtr 1

Ac Gtr 2



tunnel of love

Words & Music by Mark Knopfler

0 23

(♩ = 136)

B♭

Voice

Piano cue

Electric
Guitar 1

Electric
Guitar 2

Acoustic
Guitar

Vz.

Elec.
Gtr. 1

Elec.
Gtr. 2

Dm

C

Dm

B♭

C

© Copyright 1980 Straltjacket Songs Limited

All rights administered by Rondor Music (London) Limited, 10a Parsons Green, London SW6

All Rights Reserved. International Copyright Secured.

Chords: Dm F C Dm Bb C

Vx: Get-ting cra - zy on the

Elec Gtr 1

Elec Gtr 2

Chords: Dm F C

Vx: waltz - ers, but it's the life that I choose, yeah,

Elec Gtr 1

Elec Gtr 2

Chords: G Dm C

Vx: sing a-bout the six - blade, sing a-bout the switch - back, and a tor - ture tat - too, and I been rid-ing on a

Elec Gtr 2

Chords: Dm F C

Vx: ghost train, where the cars they scream and slam, and I don't know where I'll

Elec Gtr 1

Elec Gtr 2

G

Dm

C

be to-night,

but I'd al ways tell you where I am.

In a scream-ing ring of

1 10

Dm

F

C

fa - ces,

I seen her stand-ing in the light,

she had a tic-ket for the

G

Dm

C

ra - ces,

yeah,

just like

me

she was a

vic-tim of the night.

I put my hand up-on the

124

Dm

F

C

Vx
le - ver, said let it rock and let it roll, I had the one arm

Elec Gtr 1

Elec Gtr 2

Ac. Gtr

G

Dm

C

Vx
ban - dit fe - ver, there was an ar - row through my heart and my soul. And the big wheel keep on

1. vc. Gtr. 1

Elec. Gtr.

Ac. Gtr

YX

Elec.
Gr. 2

152

Dm F C Dm Bb C

Vx
tun-nel of love, . yeah, . love, . love, . It's just the

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Dm F C

Vx
dan - ger, dan - ger, a-when you're rid-ing at - a your own risk. — She said, 'You are the per - fect

Elec. Gtr. 1

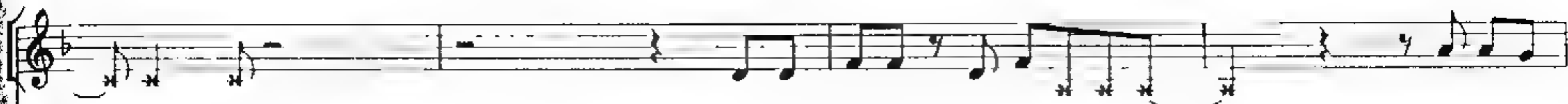
Elec. Gtr. 2

Ac. Gtr.

G

Dm

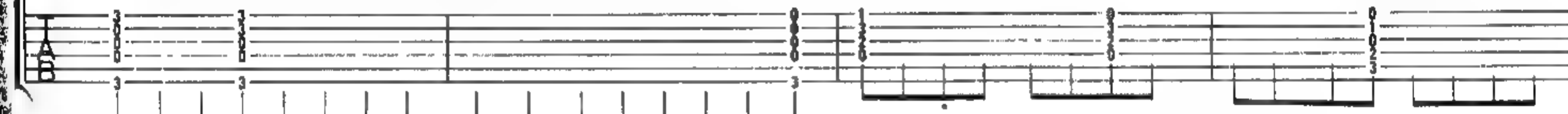
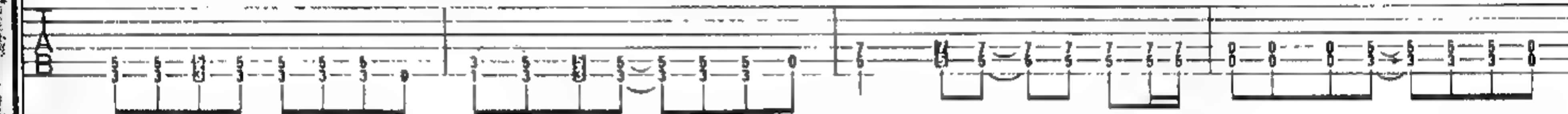
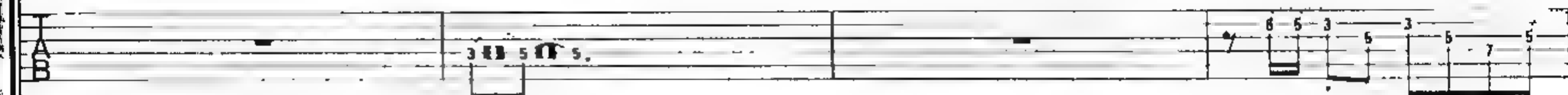
C



stran - ger

She said, 'Ba-by, let's keep it like this.'

It's just a



2.13

Dm

F

C

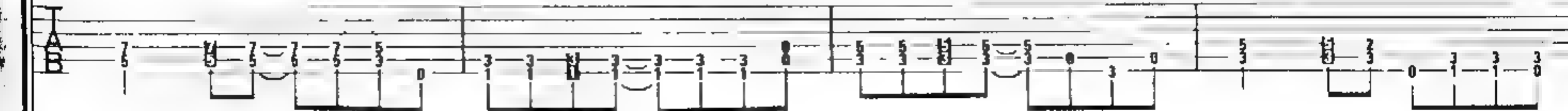
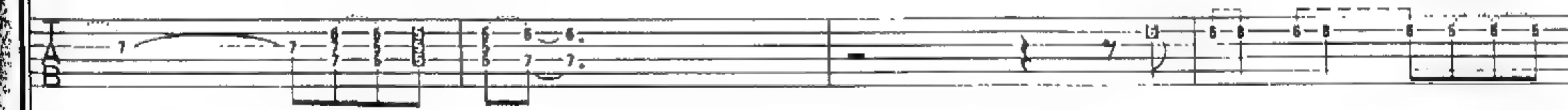
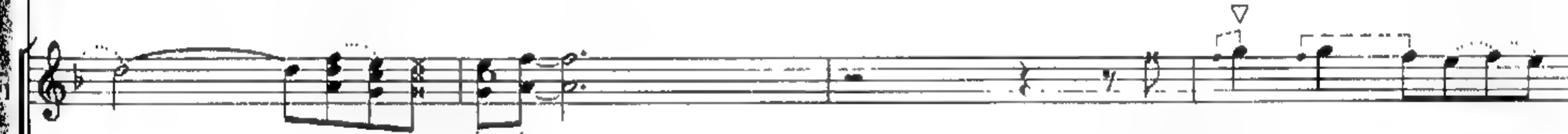


cake - walk

twist - ing ba - by, yes,

step right up and

see.



G Dm C

Vx 'Hey mis-ter, give me two, give me two now, 'cos a - ny two can play.' And the big wheel keep on

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

226 Bb C F Bb

Vx turn - ing, — ne - on burn-ing up a - bove, and I'm just

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

F Am Am/C Dm B \flat

high on the world, come on and take a low ride with me girl, on the

[2 4 1] Dm F C Dm B \flat C

tun-nel of love, woh, love, love. Well it's been

Vz.

Elec. Gtr. 1

Elec. Gtr. 2

Ac Gtr

Chord progression: Gm7, Bb, Gm7, Bb

Vx: mon-ey for mus-cle on a an-oth - er whir - li - gig. mon-ey for mus-cle, and - a an-oth - er girl I dig

Flec. Gtr 1: [Musical notation]

Elec. Gtr 2: [Musical notation]

Ac. Gtr: [Musical notation]

Chord progression: Gm7, Bb, C

Vx: an-oth - er hus - tle just to, just to make it big, and rock - a - way, rock - a - way,

Elec. Gtr. 1: [Musical notation]

Elec. Gtr. 2: [Musical notation]

Ac. Gtr: [Musical notation]

Bb/C C

oh, rock - a - way, rock - a - way. And

[3 05]

F

C

Dm

Bb

girl it looks so pret-ty to me, like it al - ways did, oh, like

C F B \flat C

Vx
the Span-ish Ci - ty to me when a we were kids, yeah g.m

Elec Gtr. 1

Elec Gtr. 2

Ac. Gtr.

3 19

F C Dm B \flat

Vx
it looks so pret-ty to me, just like it al - ways did, oh, like

Elec. Gtr. 1

Elec. Gtr. 2

Ac Gtr

C F B \flat C

Vx the Span ish Ci - ty to me when-a we were kids, right,

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

[3 33] F C Dm B \flat

Vx oh, la

Elec. Gtr. 2

Ac. Gtr.

C

F

Bb

C

Vx

Elec
tr 2

Ac.
tr

check it out.

3 4 7

F

8va

C

Dm

Bb

C

F

Bb

C

Vx

Elec

Gr

F

G

Dm

F

C

Dm

Bb

C

She took off a silver

407

Dm

F

C

loc-ket.

She said, 'Re-mem-ber me by ____ this.'

She put her hand in my

G Dm C

Vx
poc-ket, I got a keep-sake and a kiss, and in the roar of dust and

Elec Gtr 1

Elec Gtr 2

Ac Gtr

[4 2 1] Dm F C

Vx
die-sel, I stood and watched her walk a - way,

Elec Gtr 1

Elec Gtr 2

Ac Gtr

G

Dm

C

I could have caught up with her ea - sy e-nough, but some-thing must have made me stay. — And the big wheel keep on

[4 35]

B \flat

C

F

B \flat

— turn - ing, ne-on burn-ing up a - bove, and I'm just

Vx F 3 3 Am Am/C Dm Bb
 high on this world, come on and take a low ride with me girl, on the

Elec. Gtr. 1
 Elec. Gtr. 2
 Ac. Gtr.

4 4 8
 Dm F C Dm Bb C
 run-nel of love, yeah, love, love love, on the

Elec. Gtr. 1
 Elec. Gtr. 2
 Ac. Gtr.

Dm F C Dm B♭ C

tun-nel of love, woh, love, love... And now I'm

Detailed description: This system contains the first six measures of the piece. The vocal line starts with 'tun-nel of love,' in measures 1-2, followed by 'woh,' in measure 3, 'love, love...' in measures 4-5, and 'And now I'm' in measure 6. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The guitar part consists of a series of chords and single notes, with some measures containing triplets.

5 02
 Gm B♭ Gm B♭

search-ing through these car-ou-sels, and the car-ni-val ar-cades, search-ing ev-ery-where from stee-ple-chase to pa-li-sades, in

Detailed description: This system contains measures 7-12. The vocal line continues with 'search-ing through these car-ou-sels, and the car-ni-val ar-cades,' in measures 7-8, 'search-ing ev-ery-where from stee-ple-chase to pa-li-sades,' in measures 9-10, and 'in' in measure 11. The piano accompaniment continues with the same rhythmic patterns. The guitar part includes some measures with triplets and rests. The system ends with a double bar line and repeat dots.

Gm Bb C

Vx

a ny shoot-ing gal le-ry where prom is-es are made, to rock-a-way, rock-a-way, rock-a-way, rock a-way

Elec Gtr 2

Ac Gtr

Vx

from Cul-ler-coats and Whit-ley Bay, out to rock-a-way. And

Elec Gtr 2

[5 28] F C Dm Bb

Vx

girl it looks so pret-ty to me, like it al-ways did,

Elec Gtr 2

C F Bb C

Vx

like the Span-ish Ci-ty to me, when we were kids,

Elec Gtr 2

F C Dm Bb

girl. it looks so pret-ty to me, like it al - ways did, like

C F Bb C

the Span-ish Ci - ty to me when-a we were kids.

557 F C Dm Bb

C F Bb C

First system of guitar notation. Chords: F, C, Dm, Bb.

Elec. Gtr. 1: Treble clef, notes with slurs and ties. Fingering: 10, 10-11, 10, 10, (12) 14-12-14-14-15, 10, 11-10, 10, 12, 12, 10.

Elec. Gtr. 2: Treble clef, notes with slurs and ties. Fingering: 5, 7, 6, 5, 6, 7, 5, 5, 7, 6, 7, 7, 3, 3, 3, 3.

Second system of guitar notation. Chords: C, F, Bb, C.

Elec. Gtr. 1: Treble clef, notes with slurs and ties. Fingering: 12, 12, 10, 11-10, 12-10, 12, 10-13-10, 11, 10-10, 12-12, 10, 12, 10, 12.

Elec. Gtr. 2: Treble clef, notes with slurs and ties. Fingering: 6, 5, 5, 5, 7, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.

Third system of guitar notation. Chords: F, C, Dm, Bb.

Elec. Gtr. 1: Treble clef, notes with slurs and ties. Fingering: 10, 12-10-13-10-10-12-10, (13) 15-13-15, 15, 13-10-11, 10-10, 10.

Elec. Gtr. 2: Treble clef, notes with slurs and ties. Fingering: 5, 7, 5, 5, 7, 3, 2, 3, 3, 3, 3, 3, 3, 3, 3, 3.

Ac. Gtr: Treble clef, notes with slurs and ties. Fingering: 5, 7, 5, 5, 7, 3, 2, 3, 3, 3, 3, 3, 3, 3, 3, 3.

C

F

Bb

C

The first system of musical notation for guitar, spanning measures 1 to 4. It includes a treble clef staff with a key signature of one flat (Bb), a bass clef staff with a key signature of one flat (Bb), and a guitar-specific staff with fret numbers (12, 10, 13, 10, 12, 10, 12, 14, 12, 14, 10). The guitar staff shows a sequence of chords and single notes, with a final measure containing a double bar line and a repeat sign.

6 40

F

C

Dm

Bb

The second system of musical notation for guitar, spanning measures 5 to 8. It includes a treble clef staff with a key signature of one flat (Bb), a bass clef staff with a key signature of one flat (Bb), and a guitar-specific staff with fret numbers (12, 14, 14, 14, 13, 12, 14, 13, 12, 14, 12, 14, 12, 10, 12, 12, 14, 12, 14, 12, 9, 10, 12, 10, 9, 10, 8, 10, 8, 7, 8, 7, 9, 7). The guitar staff shows a sequence of chords and single notes, with a final measure containing a double bar line and a repeat sign.

C

F

Bb

C

The third system of musical notation for guitar, spanning measures 9 to 12. It includes a treble clef staff with a key signature of one flat (Bb), a bass clef staff with a key signature of one flat (Bb), and a guitar-specific staff with fret numbers (5, 7, 5, 7, 5, 7, 5, 6, 5, 6, 5, 7, 5, 7, 10, 10, 10, 10, 8, 8, 9, 9, 8, 10). The guitar staff shows a sequence of chords and single notes, with a final measure containing a double bar line and a repeat sign.

6 56

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

C Dm Bb

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

C F Bb 8va C

7 09

F (8va)

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

C Dm Bb

C F B \flat C

(8va)

7 23 F (8va) C Dm B \flat

C F B \flat C 7 37 F

(8va)

(8va) C Dm Bb C

Elec Gtr 1

Elec Gtr 2

Ac Gtr.

F Bb C 7 5 1 F fade C

Elec Gtr 1

Elec Gtr 2

Ac Gtr.

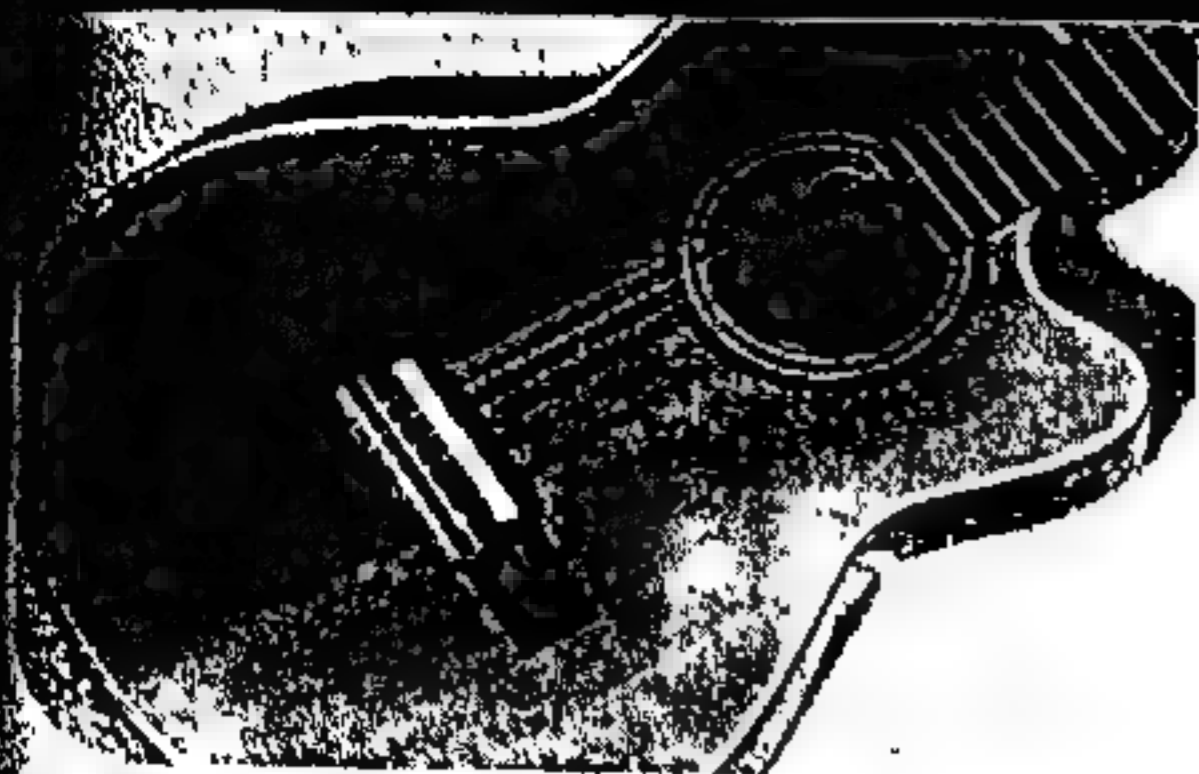
Dm Bb C F

Elec Gtr 2

Ac Gtr.

Bb C F C

Ac Gtr.



love over gold

Words & Music by Mark Knopfler

(♩ = 96)

Bb

C

Bb

Am

Dm

C

Voice

Electric
Guitar 1

Electric
Guitar 2

Acoustic
Guitar

Bb

C

Bb

Am

Dm

C

let ring

Ac.
Gtr.

Ac.
Gtr.

[0 20]
Bb

C/E

Gm7

Dm

Am

Bb

C

Bb

C

Ac.
Gtr.

© Copyright 1982 Chariscourt Limited.

Administered by Rondor Music (London) Limited, 10a Parsons Green, London SW8

All Rights Reserved. International Copyright Secured

[0 40]

F/A

Bb

Gm7

C

Gm7

F/A

Bb

Vx

You walk out on the high wi - re, you're a dan - cer on thin ice,

Elec Gtr 2

Ac Gtr

F/A

Bb

Gm7

C

A7#5

A7

Dm

C

C7/E

Vx

you pay no heed to the dan - ger, and less to ad - vice,

Elec Gtr 2

Ac Gtr

[1 00]

F

Gm7

Bb

C

A7#5

A7

Bbma7

Gm7/Bb

Vx

your foot-steps are for - bid-den, but with know-ledge of your sin,

Elec Gtr 2

Ac Gtr

F Gm7 Bb F D5 Dm7 Am/C G/B

you throw your love to all the stran - gers, and cau-tion to the wind.

[20]

Gr BP F/A Eb/G D/F# Eb/G

let ring

D/F# Eb/G D/F# Eb/G D/F# D7/A

Chords: Gm, Bbm13, C, C/Bb

144

F/A

Bb

Gm

C

Gm

F/A

Vx. And you go danc - ing through door-ways just to see what you will

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr. with echo

144

F/A

Bb

Gm

C

Gm

F/A

Vx. And you go danc - ing through door-ways just to see what you will

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Bb

Bb/C

F

Gm

Bb

C

A7#5

A7

Vx. find, leav-ing no-thing to in-ter-fere with the cra-zy bal-ance of your

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

2:04

Dm C C7/E F Gm7 Bb C

mind, and when you fi - nal - ly re - ap - pear at the

A7#5 A7 Bbmaj7 Gm7/Bb F Gm7

place where_ you_ came in, you've thrown your love to_ all the_

B \flat
F
D5
Dm7
Am/C

Vx
stran - gers, and cau - tion to the wind.

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

[2 2 4]
Gm/B \flat F/A
E \flat /G
D/F \sharp
E \flat /G
D/F \sharp
E \flat /G

Elec. Gtr. 1

Ac. Gtr.

D/F \sharp
E \flat /G D/F \sharp D7/A
Gm
B \flat m13

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

with echo

245

C

It takes love o - ver gold, and mind o - ver mat - ter to

Bbm

Dm

Bb

C

Eb

Gm7

do what you do that you must, when the things that you hold can fall and be shattered, or

Bbm

A7#5

Dm

A/C#

Bbmaj7/C

C#7/B

run through your fin - gers like dust.

[3 13]

Bbmaj7

Cadd9

C/Bb

Am7

Dm

Am7

Elec
Gtr 1

Elec
Gtr 2

Ac.
Gtr.

Bbmaj7

Cadd9

C/Bb

Am7

Dm 8va

C

Elec.
Gtr 1

Elec
Gtr 2

Ac.
Gtr

[3 33]

Bbmaj7

Cadd9/E

Gm7

Dm

Am7

Elec
Gtr 1

Elec
Gtr 2

Ac.
Gtr

Elec. Gr. 1 Bbmaj7 C Bbmaj7 C

Elec. Gr. 2

Ac. Gr.

Ac. Gr. Bb C Bb C

Ac. Gr. Bbmaj7 C Bbmaj7 C

Ac. Gr. Bbmaj7 C Bbmaj7 C

4 23

Chord progression: Bbmaj7, C, Bbmaj7, C, C/D

Elec. Gtr 2: Treble and Bass staves with notes and fret numbers (1, 3, 2, 3, 3).

Ac. Gtr: Treble and Bass staves with notes and fret numbers (3, 2, 3, 0, 2, 3, 5, 6, 5, 7, 5, 5, 7, 5, 5, 0, 0, 3, 1, 1, 3, 1, 3, 2, 3, 1, 3, 1, 3).

Chord progression: Bbmaj7, C, Bbmaj7, C

Elec. Gtr 2: Treble and Bass staves with notes and fret numbers (1, 3, 2, 3, 3, 1, 2, 0, 1, 1, 3, 2, 3, 3, 2, 0, 1, 1).

Ac. Gtr: Treble and Bass staves with notes and fret numbers (5, 6, 6, 7, 0, 3, 5, 3, 7, 3, 14, 3, 2, 10, 12, 10).

Chord progression: Bbmaj7, C, C/D, Bbmaj7, C

Elec. Gtr 2: Treble and Bass staves with notes and fret numbers (1, 3, 2, 3, 3, 0, 3, 3, 3, 10, 8, 8, 8).

Ac. Gtr: Treble and Bass staves with notes and fret numbers (5, 8, 8, 8, 8, 8, 5, 3, 3, 3, 3, 3, 2, 0, 3, 5, 7, 5, 13, 13, 13, 5, 13, 13).

Chord progression: Bbmaj7, C, Bbmaj7

Elec. Gtr 2: Treble and Bass staves with notes and fret numbers (6, 7, 6, 8, 10, 9, 8, 8, 8).

Ac. Gtr: Treble and Bass staves with notes and fret numbers (3, 5, 3, 5, 3, 5, 3, 5, 5, 5, 3, 3, 0, 3, 3, 1, 0).

C C/D Bb/G C
 Elec. Gtr. 2
 Ac. Gtr.
 [5 12]
 Bb/G C Bb/G
 Elec. Gtr. 2
 Ac. Gtr.
 C Bb/G Bb C
 Vx
 Elec. Gtr. 2
 Ac. Gtr.
 Piano cue
 Vibes cue
 Vibes continue ad lib. to fade
 Elec. Gtr. 2
 Ac. Gtr.

108
Em Bm/D

Vx
I go check-ing out the re-ports, dig-ging up the dirt, you get to meet all . sorts

Elec
Gtr 2

Ac
Gtr.

The musical score for "The Ballad of the Flag" is presented in three staves. The vocal line (Vx) is in the key of D major (one sharp) and 4/4 time. The lyrics are: "in this line of work, trea-che-ry and trea-son, there's al-ways an ex-cuse for it,". The electric guitar (Elec Gtr. 2) provides harmonic support with chords A/C# (first measure), G/B (second measure), and F/A (third measure). The acoustic guitar (Ac Gtr) plays a rhythmic accompaniment, primarily using eighth and quarter notes, with a final measure featuring a double bar line and a repeat sign. The score is written for a three-part ensemble.

87/A Em/G Gdim

Vx

and when I find the rea-son I still can't get used to it.

Elec Gtr, 2

Ac Gtr

F#m7b5 B7 Em D/F#

Elec. Gr. 2

Ac. Gr.

[142] D Am

Vx.

And what have you got at the end of the day, what have you got

Elec. Gr. 2

Ac. Gr.

Em D/F# G D

Vx.

to take a-way? A bot-tle of whis-ky, and a new set of lies,

Elec. Gr. 2

Ac. Gr.

C B7

Vx

blinds on the win dow, and a pain be-hind your eyes.

Lac Gtr 2

2 1 1

Em Bm/D A/C#

Elec Gtr 2

Ac Gtr.

G/B F/A B7/A

Elec. Gtr. 2

Ac. Gtr

Em/G Gdim F#m/b5

Elec Gtr 2

Ac. Gtr

B7

Em

245

Gdim

Scarred for life, _

F#m7b5

B7

no com-pen - sa - tion,

pri-vate

in - ves - ti - ga - tions.

304

(E)

327

let ring

Ac Gtr

The musical score for the Acoustic Guitar (Ac Gtr) part is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It contains a melody with eighth and sixteenth notes, including triplets and a sixteenth rest. The bottom staff is in bass clef and provides fret numbers for the left hand, corresponding to the notes in the top staff. The fret numbers are: 10, 9, 8, 8, 7, 10, 12, 12, 12, 10, 8, 8, 12, 12, 12, 10, 11, 10, 12, 10, 12, 9, 9, 12. The piece concludes with a double bar line and a repeat sign.

3 4 7

A:
Gtr.

This musical score is for a guitar solo, measures 34 through 37. It is written for a guitar in standard tuning, indicated by the 'Gtr.' label and the six-string staff. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes a variety of rhythmic patterns: eighth notes, sixteenth notes, and triplets. There are also rests and dynamic markings such as 'p' (piano) and 'f' (forte). The score is presented in a single system with two staves.

Ac.
Gtr.

A musical score for an acoustic guitar, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The music features a complex, melodic line in the treble and a more rhythmic, bass-oriented line in the bass. The piece includes various musical notations such as eighth notes, sixteenth notes, and rests, along with fingerings indicated by numbers 1-4. The overall style is that of a traditional acoustic guitar piece.[illegible]

Drum

14 16

with echo

4 2 1

C Em

Elec Gtr 2

Ac. Gtr

with echo [E]

439

Elec. Gtr 1

fade in

Elec. Gtr. 2

Ac. Gtr

Em

with echo

Elec. Gtr. 1

Ac. Gtr.

C Em C

Elec. Gtr. 2

Ac. Gtr.

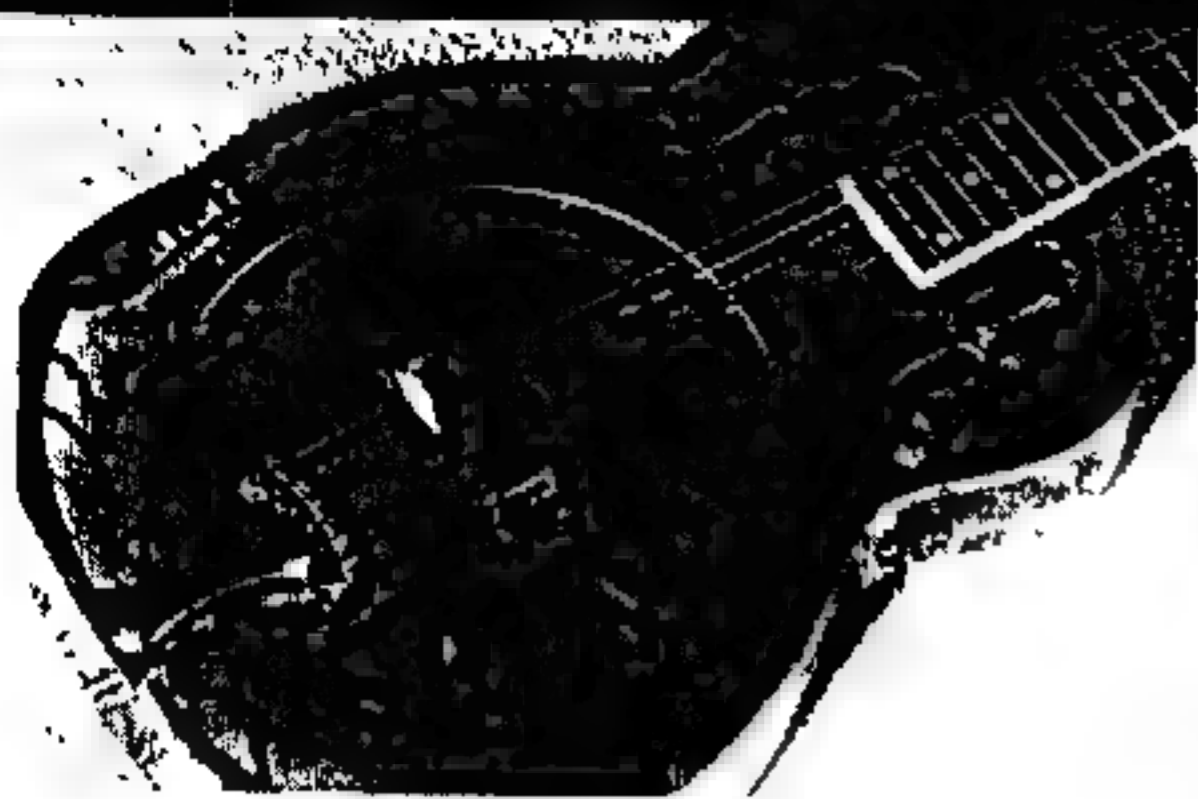
Em

523

fade

Elec. Gtr. 2

Ac. Gtr.



telegraph road

Words & Music by Mark Knopfler

Free time (♩ = c. 84)

NC

023

Voice

Keyboard cue

Electric
Guitar 1

Electric
Guitar 2

Electric
Guitar 3

Acoustic
Guitar 1

Acoustic
Guitar 2

F B^b F B^b D F *

+1 +1 1 3 +3 +3 +1

*Alternatively, use G tuning and capo 3

035

Vx.

051

a tempo (♩ = 92)

Dm

B^b

Gm7

Vx.

Ac
Gtr 1

© Copyright 1982 Charlecourt Limited.

Administered by Rondor Music (London) Limited, 10a Parsons Green, London SW6

All Rights Reserved International Copyright Secured

Chord progression: Dm, C, Am

Vx

Ac Gtr 1

Ac Gtr 1

[1 12]
[D]

Ac Gtr 1

[1 32]
(♩ = 114)
D5 F/D G/D D D5 F/D C G

Vx

D D5 F/D G/D D

with echo approx. 1025ms.

Elec Gtr 1

157

D5 F/D C G D

Elec. Gtr 1

Dm Csus4 C 2 13 F Dm

Vx

Well a long time a - go came a man on a track,

C Bb C F C

Vx

walk-ing thir - ty miles with a sack on his back, and he put down his load where he thought it was the best,

Bb Gsus4 Gm Gsus4 Gm

Vx

made a home in the wil - der - ness.

Elec. Gtr 1

Ac Gtr 1

2 32 F Dm C

Vx

He built a ca - bin and a win - ter store, - and he ploughed up the ground by the

Elec. Gtr 1

Ac Gtr 1

Bb C F C
 cold lake shore. The oth - er tra - vel - lers came walk - ing down the track, and they

Bb Gsus4 Gm Gm Bb
 ne - ver went fur - ther, no they ne - ver went back.

250 F Dm C Bb
 Then came the churches, then came the schools, then came the law - yers, then came the rules,

Vx C F C B \flat
 then came the trains, and the trucks with their loads, and the dir-ty old _ track_ was the te-le-graph road
 Elec. Gtr 1
 Ac Gtr 1

Vx [3 07] D5 F/D G/D D
 Elec. Gtr 1

Elec. Gtr 1 D5 F/D C G D

Vx Dm Csus4 C
 Yeah,
 Elec. Gtr 1 fade in
 10 11 13

then came the mines, then came the ore, then there was the hard times, then there was a war,

te - le-graph sang a song a - bout the world out - side, te - le - graph road goes so deep,

and so wide, like a roll - ing ri - ver.

Elec Gtr 1: Dm, C, Bb
 Elec Gtr 3: [Chords]
 Ac Gtr 1: [Fingerings: 6, 7, 7, 6, 7, 8, 3, 3, 3, 2, 4, 2, 2, 4, 2, 0, 2, 0, 0, 0, 4, 2]

3 5A
 Elec Gtr 1: C, F, C, Bb
 Elec Gtr 3: [Chords]
 Ac Gtr 1: [Fingerings: 0, 2, 0, 2, 2, 2, 3, 4, 2, 3, 2, 2, 0, 2, 0, 0, 0, 2, 0]

Elec Gtr 1: Gsus4, Gm, Gm, Bb, F
 Elec Gtr 3: [Chords]
 Ac Gtr 1: [Fingerings: 0, 2, 0, 0, 2, 0, 0, 2, 0, 0, 0, 2, 0, 2, 3, 3, 4, 2, 0]

Elec. Gtr. 1: Dm C Bb
 Elec. Gtr. 3: 8 10 8 10 10 6 6 5 6 5 6 7 5 7 10 12 10
 Ac. Gtr. 1: 7 4 3 3 4 2 2 4 2 0 2 0 0 0 2

Elec. Gtr. 1: C F let ring C Bb
 Elec. Gtr. 3: 10 11 11 10 10 12 10 10 12 10 12 10 12 10 11
 Ac. Gtr. 1: 0 0 2 2 2 2 3 2 3 2 2 0 2 0 2 0

Elec. Gtr. 1: G#4 Gm Gm Bb F 4 26
 Elec. Gtr. 3: 11 10 12 11 11 10 12 11 11 11 11 10 10 11 13 15 13 13 13 10 13 10 13 10
 Ac. Gtr. 1: 2 0 0 0 2 0 2 0 0 2 0 2 0 2 3 4 2 0

Dm

C

Bb

Elec
Gtr 1Elec
Gtr 3Ac
Gtr 1

8va

C

F

C

Bb

Elec
Gtr 1Elec
Gtr 3Ac
Gtr 1[4 42]
Dm

F/D

G

D

Elec
Gtr 1Ac
Gtr 1

Dm C/D F C G D

And my

4 58 Gm Dm

ra - di - o says to - night it's gon-na freeze, peo-ple driv-ing home from their fac - to-ries, there's

fade in

rit. C Am Dm Csus4 C

six lanes of traf - fic, three lanes mov - ing slow.

5 22 a tempo (♩ = 69)

Dm Amb13 Am7 Bbmaj7 Em7b5 Csus4 C Bb Fsus4 F Gm11 Am7

5 50 (♩ = 76)

Bb A7b9 Dm A7#5 A7

Bb

Em7b5

C

Fmaj7

Gm7

C/Bb

Elec
Gtr 1Elec
Gtr 3

Fsus4

F

Gm7

Am7

Bb

A7b9

Elec
Gtr 1Elec
Gtr 3

6 15

Dm

A7#5

A7

Bb

Em7b5

Elec
Gtr 1Elec
Gtr 3

C

Fmaj7

Gm7

C/Bb

Fsus4

F

Elec
Gtr 1Elec
Gtr 2Elec
Gtr 3

Gm7 Am7 Bb A7b9 *fade in* Dm A/D

Elec Gtr 1

Elec Gtr 2

Elec Gtr 3

8va

Bb Em7b5 F Bb C Bb F Gm7 Am

Elec. Gtr. 1

6 52

rit. Bb A7 Dm11 a tempo (♩ = 116) C

Vx

Elec. Gtr. 1

Oh, I used to

F Dm C Bb

Vx

like to go to work, but they shut it down, I got a right to go to work, but there's no work here to be found, yes, and they say

Elec. Gtr. 1

Ac Gtr. 1

C F C B \flat

Vx we're gon-na have to pay — what's owed, we're gon-na have to reap from some seed

Elec Gtr 1

Ac Gtr 1

G5, 6 4 Gm Gm B \flat F 7 32

Vx — that's been sowed, and the birds up on the wires, and the

Elec Gtr 1

Ac Gtr 1

Dm C B \flat

Vx te - le - graph — poles, — they can al - ways fly a - way — from this rain and this cold, — you can

Elec Gtr 1

Ac Gtr 1

Chords: C F C B \flat

Vx: hear them sing-ing out — their te - le - graph — code — all — the way

Elec Gtr. 1

Ac Gtr. 1

Chords: D5 F/D G D

Vx: down the te-le-graph road.

Elec. Gtr. 1

Ac Gtr. 1

Chords: Dm F/D C G D with echo

Elec. Gtr. 1

Dm F/D C G D Dm 8 21
 Vx Well I'd soon-er for-get, but I re-
 Elec Gtr 1
 F C Bb
 Vx -mem-ber those nights, yeah, life was just a bet on a race 'tween the lights, you had your
 Bb C F C Bb
 Vx head on my shoul-der, you had your hand in my hair, now you act a lit-tle cold-er, like you
 Gm7 Bb F 8 39
 Vx don't seem to care, but just be-lieve in me ba-by, and I'll
 Elec Gtr 1
 Elec Gtr 3
 Ac Gtr 1

Chords: Dm C Bb

Vx: take you a - way from out of this dark - ness and in - to the day, from these

Elec. Gtr. 1

Elec. Gtr. 3

Ac. Gtr. 1

847

Chords: Bb F C F C F Bb C F C F

Vx: ri - vers of head - lights, these ri - vers of rain, from the an - ger that lives on the streets with their names, 'cos I've

Elec. Gtr. 1

Elec. Gtr. 3

Ac. Gtr. 1

B \flat C F C F B \flat C F C F
 Vx run ev - ery red light on me - mo - ry lane, I've seen des - pe - ra - tion ex - plode in - to flames,
 Elec. Gtr. 1
 Elec. Gtr. 3
 Ac. Gtr. 1

9 03
 B \flat C F C
 Vx and I don't wan - na see it a - gain, from
 Elec. Gtr. 1
 Elec. Gtr. 3
 Ac. Gtr. 1

Am Dm Bb

Vx

all of these signs say-ing, 'Sor-ry, but we're closed', all the way

Elec. Gtr. 1

[F] Bb

Vx

down the tel-le-graph road

Elec. Gtr. 1

9.32 D5 F/D G/D D

Vx

Elec. Gtr. 1

D5 F/D C G D

fade in

Elec. Gtr. 1

D5 F/D G/D D

Elec. Gtr. 1

Elec Gtr 1

Elec Gtr 3

Ac Gtr 2

Chords: G, D, Dm

Elec Gtr 1

Elec Gtr 3

Ac Gtr 2

Chords: F, G, D

Elec Gtr 1

Elec Gtr 3

Ac Gtr 2

Chords: Dm, F, C, G

Acoustic Guitar 2 repeats previous 4 bars to the end

Musical score for "The Sound of Silence" featuring three electric guitar parts. The score includes a key signature of one flat (Bb) and a 4/4 time signature. The first guitar part (Elec. Gtr. 1) has a melody with a G major chord and a D major chord. The second guitar part (Elec. Gtr. 2) has a bass line with a D major chord and a Dm chord. The third guitar part (Elec. Gtr. 3) has a bass line with a D major chord and a Dm chord. The score includes a double bar line at the end of the first system.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar and piano. The score is written in G major, 4/4 time, and consists of 16 measures. The guitar part is divided into three staves: "Elec. Gtr. 1", "Elec. Gtr. 2", and "Elec. Gtr. 3". The piano part is written on a grand staff (treble and bass clefs). The score includes chord symbols (F, C, G, D) and fret numbers for the guitar. The piano part features a prominent melody in the right hand and a supporting bass line in the left hand. The guitar part provides harmonic support with chords and melodic lines. The score is presented in a clean, professional layout with clear notation and a key signature of one sharp (F#).

Electric Guitar 2 repeats previous 8 bars to end

Elec. Gtr. 1

G D Dm

8va

Elec. Gtr. 1

F (8va) G D

Elec. Gtr. 1

11.59 Dm (8va) F C G

Elec. Gtr. 1

D Dm 8va F

Elec. Gtr. 1

(8va) D Dm

Elec. Gtr. 1

F (8va) C G D

Elec. Gtr. 1

Dm let ring F G

Elec. Gtr. 1

12.29 D Dm F C

Electric Guitar 1

let ring

Chords: G, D, Dm, F, C

12:59

The sheet music is written for Electric Guitar 1 and consists of six systems. Each system has a treble clef staff with a key signature of one flat (Bb) and a bass clef staff. The music is written in a style that includes many slurs and ties, suggesting a melodic line. Chords are indicated by letters (G, D, Dm, F, C) above the staff. The first system has a time signature of 12:59. The music is written in a style that includes many slurs and ties, suggesting a melodic line. The chords are G, D, Dm, F, and C. The music is written in a style that includes many slurs and ties, suggesting a melodic line. The chords are G, D, Dm, F, and C. The music is written in a style that includes many slurs and ties, suggesting a melodic line. The chords are G, D, Dm, F, and C.

Elec.
Gtr. I

F G D

13 10-12-10 12 10 10 12 13 12 12 10 12 10 10 10-13-10-12 10 10

13:29
Dm

F C G D

Elec.
Gtr. 1

Electric Guitar 1

Chords: Dm (8va), F, C, G, D

Instruction: *let ring*

The score consists of two staves. The top staff is a treble clef with a key signature of one flat (Bb). It contains a melodic line with eighth and sixteenth notes, including slurs and ties. The bottom staff is a bass clef with a key signature of one flat (Bb). It contains a fretted line with numbers indicating fret positions (e.g., 13, 15, 10, 12, 15, 12, 10, 12, 10, 13, 15, 14, 13, 15, 13, 10, 13). Above the fretted line, there are chord symbols: Dm (8va), F, C, G, and D. The instruction "let ring" is written above the fretted line. The score is divided into measures by vertical bar lines.

Elec. Gr. 1 *fade*
 G D Dm

Electric Guitar 1

F G D

notation & tablature explained

Open C chord



Scale of E major



High E (1st) string
B (2nd) string
G (3rd) string
D (4th) string
A (5th) string
Low E (6th) string

Bent Notes:

The note fretted is always shown first. Variations in pitch achieved by string bending are enclosed within this symbol \square . If you aren't sure how far to bend the string, playing the notes indicated without bending gives a guide to the pitches to aim for. The following examples cover the most common string bending techniques:



Example 1:
Play the D, bend up one tone (two half-steps) to E.



Example 4:
Pre-bend: fret the D, bend up one tone to E, then pick.



Example 2:
Play the D, bend up one tone to E then release bend to sound D. Only the first note is picked.



Example 5:
Play the A and D together, then bend the B-string up one tone to sound B.



Example 3:
Fast bend: Play the D, then bend up one tone to E as quickly as possible.



Example 6:
Play the D and F# together, then bend the G-string up one tone to E, and the B-string up 1/2 tone to G.

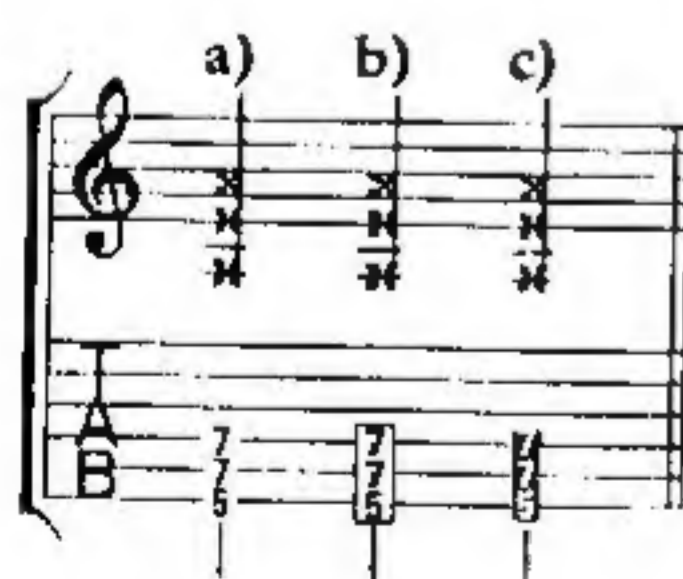
Additional guitaristic techniques have been notated as follows:



Tremolo Bar:
Alter pitch using tremolo bar. Where possible, the pitch to aim for is shown.
a) Play the G; use the bar to drop the pitch to E.
b) Play the open G; use the bar to 'divebomb', i.e. drop the pitch as far as possible.



Hammer on and Pull off:
Play first note, sound next note by 'hammering on', the next by 'pulling off'. Only the first note is picked.



Mutes:
a) **Right hand mute:**
Mute strings by resting the right hand on the strings just above the bridge.
b) **Left hand mute:**
Damp the strings by releasing left hand pressure just after the notes sound.
c) **Unpitched mute:**
Damp the strings with the left hand to produce a percussive sound.



Glissando:
a) Play first note, sound next note by sliding up string. Only the first note is picked.
b) As above, but pick second note.